



Liszt's Rhapsodie Hongroise No. 2	\$1 50
With Explanatory Text, Correct Fingering, Phrasing and Ossias; and three page Cadenza by Franz Bendel and Julia Rive-King, as played by Madame King at her Concerts.	
Prelude and Fugue (Haberbier-Guilmant)	1 00
Chopin's Variations, Op. 2 (La ci darem la mano)	2 00
Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias.	
Pensees Dansantes, Valse Brillante (Solo)	1 00
Pensees Dansantes, Valse Brillante (Duet)	1 50
Hand in Hand, (Polka Caprice)	75
On Blooming Meadows, Concert Waltz (Solo)	1 00
Written expressly for and as played by Theodore Thomas' Grand Orchestra at his Concerts.	
On Blooming Meadows, Concert Waltz (Duet)	1 50
Gems of Scotland, (Caprice de Concert), introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"	1 50
Wiener Bonbons, Waltz (Strauss), with Arabesques for Concert use ..	1 50
Carmen, (Grand Fantasie)	1 50
Andante und Allegro—aus Mendelssohn's Op. 64, in freier Uebertragung fuer Klavier ..	1 50
Popular Sketches, (Concert Caprice)	1 50
Bubbling Spring, (Tone Poem Characteristic)	1 00
Concert Sonate—in A major—DOM. SCARLATTI, (Revised and Fingered)	60
Old Hundred, (Paraphrase de Concert)	1 00
Polonaise Heroique, (Morcean de Concert)	1 00

St. Louis. Mo.

KUNKEL BROS.,

PUBLISHERS.

311 S. Fifth St.

FOR THE PROTECTION OF OUR PATRONS.

Our publications can be had at all *First-class Music Houses*. Whenever parties inform you that same are *not to be had*, or that they are *out of print*, order same *direct of us* and be convinced of the contrary.

Free of Charge, Kunkel's Musical Review. Send for Sample Copy.

OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVÉ-KING.

Religioso.

ff Praise God, from whom all blessings flow; *rapido.* Praise *ff*

pedale

Him all creatures here be . *low;* *rapido.* Praise *ff*

Him a . bove ye heav'n . ly host; *rapido.* Praise *ff*

Fa . ther, Son, and Ho . ly Ghost. *rapido.*

zeffiroso.

p

cres:

8a

cres:

p

8a

cres:

Intermezzo.

*rapido e bravura.*8^a*lungo trillo.**marcato la melodia.**rapido.
marcato.**affirato.*

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a 'p' (piano) dynamic marking. The second system includes a 'p' marking and a 'cresc.' (crescendo) marking. The third system includes a 'p' marking and a 'cresc.' marking. The fourth system includes a 'p' marking and a 'cresc.' marking. The fifth system includes a 'p' marking and a 'cresc.' marking. The notation is complex, with many notes and rests, and includes various articulation symbols such as slurs and accents. The page is numbered 7 in the top right corner.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff has a steady eighth-note accompaniment. A trill is marked in the treble staff.
- System 2:** Continues the melodic and accompanimental patterns. A trill is again marked in the treble staff.
- System 3:** The melodic line becomes more active, with a trill. The bass staff has a more complex accompaniment. A dynamic marking of *p* (piano) is present.
- System 4:** The melodic line features a trill. The bass staff has a more complex accompaniment. A dynamic marking of *pp* (pianissimo) is present.
- System 5:** The melodic line features a trill. The bass staff has a more complex accompaniment. A dynamic marking of *ppp* (pianississimo) is present.

The notation includes various musical symbols such as trills, arpeggios, and dynamic markings. The page is numbered 9 in the top right corner.